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Tests from five addresses given at a ceremony honoring outstanding examples of American college campus design are presented along with a list of the award winners. Categories included were--(1) general classrooms, (2) science and laboratory buildings, (3) library buildings, (4) graduate and professional schools, and (5) long-range campus development plans. The speakers emphasized--(1) innovative fulfillment of more demanding educational requirements, (2) governmental cooperation with the arts, (3) the need for more stimulating educational environments, and (4) the relationship of campus communities to larger urban units. (MH)

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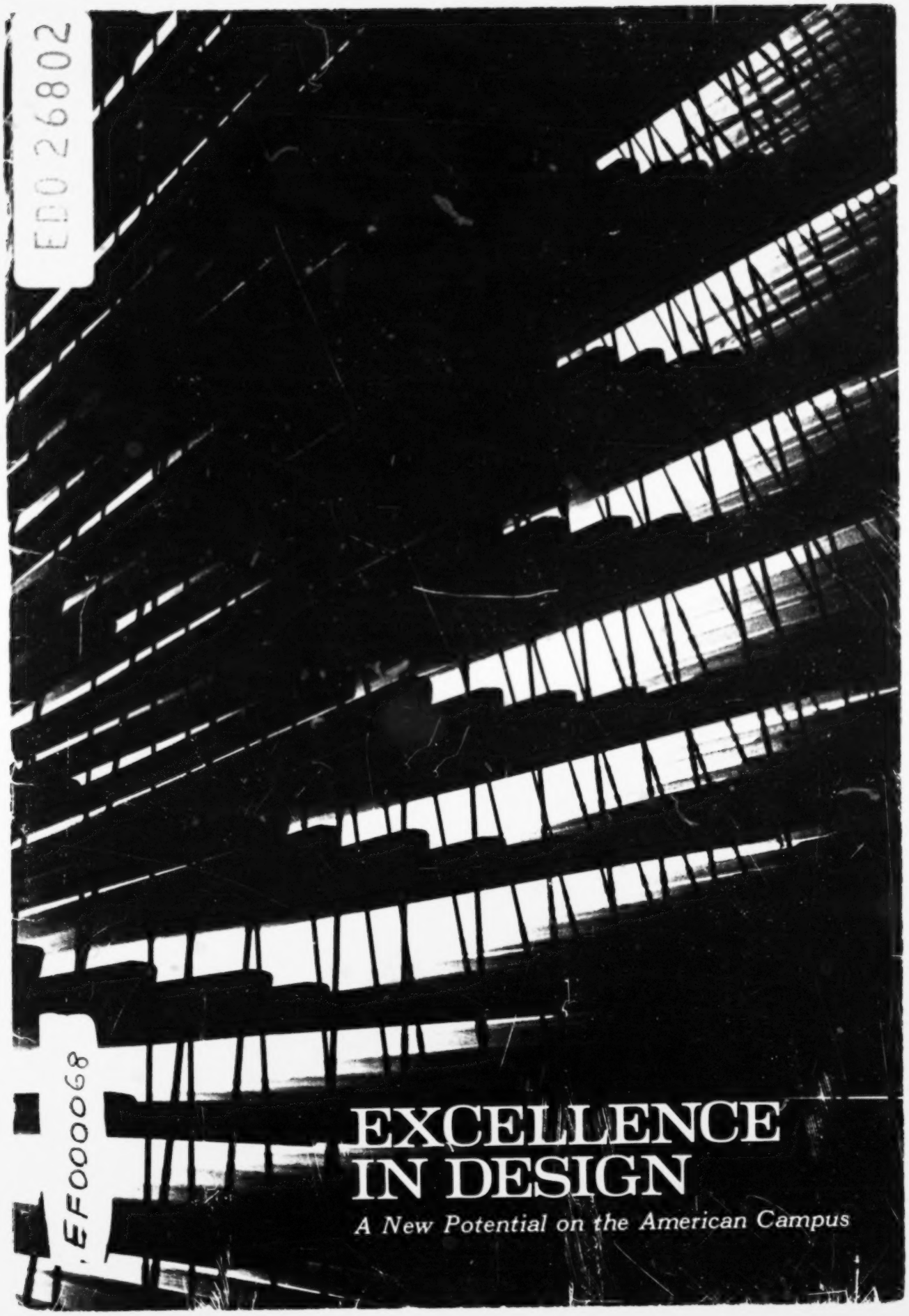

EXCELLENCE IN DESIGN

A New Potential on the American Campus

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"I believe in the fullest sense no society can fulfill its greatness until its ideals and aspirations are expressed eloquently and effectively in its architecture."

Lyndon B. Johnson
President of the United States

As no other art form, architecture has the ability to say something about a society's central values. Whether in pyramids or stately colonnades, or the soaring spires of cathedrals, the architect tells us a great deal about what his society believes in.

In recent years our society has become newly committed to education. We are concerned more than ever before with the quality of our schools and colleges. And this concern extends to the beauty and excellence of their design.

In striving to promote excellence in design, the Office of Education of the Department of Health, Education, and Welfare, in collaboration with the American Institute of Architects and the Educational Facilities Laboratories, has concluded its first annual Design Award Program for Higher Education Facilities.

The high quality of entries in this year's competition shows that a great many architects are already sensitive to this need, and that they are prepared to match our society's caring for education with eloquent architectural forms.

John W. Gardner
Secretary of Health, Education, and Welfare

OE–51014

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION

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The 1966 Awards Program
sponsored by

Office of Education
U.S. Department of Health, Education, and Welfare

The American Institute of Architects
Educational Facilities Laboratories, Inc.

EXCELLENCE IN DESIGN

A New Potential on the American Campus

"The Department is searching for educational innovations in design and in architecture to serve education's purpose of meeting human needs."

JOSEPH COLMEN
Deputy Assistant Secretary for Education
U.S. Department of Health, Education, and Welfare

"The ceremony this afternoon is a special example of the developing partnership between our Government and the private community in undertakings that are deeply involved not only with excellence but also with the quality of our Nation's life."

LIVINGSTON BIDDLE
Deputy Chairman, National Endowment for the Arts

"I have an idea that our greatest national need in education today may be as much for better buildings as for more buildings—buildings which in and of themselves improve the quality of the learning and instructional process."

HAROLD HOWE II
U.S. Commissioner of Education

". . . in each of the projects which are receiving awards—and in numerous others in the competition —there is imagination, creativity, vitality, a sense of searching for something better than we have known—and the Government was a partner in every case."

HAROLD B. GORES
President, Educational Facilities Laboratories, Inc.

". . . in many ways our campus communities are living, viable microcosms of the problems of today's cities and suburbs."

CHARLES NESS
President, The American Institute of Architects

Foreword

The quotations opposite are taken from the five addresses which appear in Part One of this booklet. Mr. Colmen, Mr. Biddle, Mr. Howe, Mr. Gores, and Mr. Ness delivered these addresses in Washington, D.C. at a ceremony honoring distinguished design for higher education facilities and campus planning. The ceremony climaxed a design competition jointly sponsored by the U.S. Office of Education, the American Institute of Architects, and the Educational Facilities Laboratories, Inc.

The aim of the competition was to encourage the creation and recognize the achievement of distinguished design for the American college campus. The entries were to meet the present needs of modern education and at the same time be adaptable to education's unknown future needs. Eligibility was limited to projects, either completed or not completed, for which the Office had approved Federal grants or loans under the Higher Education Facilities Act of 1963. The competition covered five categories: general classroom buildings, science and laboratory buildings, libraries, graduate schools (including schools of architecture, fine arts, law, and other disciplines), and long-range campus development plans.

From a total of 258 entries, a jury of outstanding architects and educators selected 29 for awards: 7 First Honor, 20 Merit, and 2 Special Mention.

In his comment on the Awards program, Secretary of Health, Education, and Welfare John W. Gardner said in part: "The high quality of entries shows that a great many architects are prepared to match our society's caring for education with eloquent architectural forms."

Neither the 29 award winners nor the total 258 entries, however, fully attest to the wisdom of the Congress in passing the Higher Education Facilities Act, signed by President Johnson on December 16, 1963. When signing it, he remarked: "This is the most significant education bill passed by the Congress in the history of the Republic."

In the two years and some months since September 1, 1964, when the Congress first appropriated funds for the program, the bill has had a

broad impact. It has made possible Federal grants or loans to help over a thousand colleges to construct campus buildings costing more than $3\frac{1}{2}$ billion and accommodating some 750,000 students. These figures, other facts, and addresses brought together in the pages of the present booklet will, we hope, give the reader an appreciation of the new potential on the American campus.

PETER P. MUIRHEAD
Associate Commissioner for Higher Education
U.S. Office of Education

Part One: The Addresses

JOSEPH COLMEN
Deputy Assistant Secretary for Education
U.S. Department of Health, Education, and Welfare

Education does not have to be carried out in an environment which is itself disadvantaged. As we study the relationships between educational achievement and other variables that affect education, we are, I believe, discovering that although buildings and the contents of buildings are not necessarily the most important factor in learning, they do help notably to motivate and interest the student. Thus, they enhance his learning and achievement.

The aim of the Design Award Programs is to recognize distinguished design that reflects both the needs of modern education and the changing nature of those needs. The U.S. Department of Health, Education, and Welfare is searching for educational innovations and for parallel innovations in designs and architecture to reflect and promote education's purpose of meeting human needs.

School buildings of the future will serve the disadvantaged as well as the advantaged, the poor as well as the middle-class and the wealthy, the old as well as the young. Education is going to be a lifetime service available to all American people: It will serve the dropouts; it will serve the handicapped; it will serve the many other groups that we want to help through the schools and the colleges and universities of the United States.

We are looking forward to schools that will be true community centers, that will meet not merely the community's educational needs but also perhaps its health, welfare, library, and community-action needs. Even now, under another title of the Higher Education Act, there are programs designed to encourage colleges and universities to solve or help solve some of the problems of urban living. Education may be thought of as a focal point for reaching out into the community and then allowing the community to reach back to education. In this context, how large is the community? Today, for us the community is the world.

The appreciation of beauty is one of the aims of education for both child and adult. It is here that the interface between your work and the work of the educator is most naturally observed: The learning process should be pleasant; the school environment should be devel-

oped as an interest point for a life time of learning. With your excellent designs for that environment, you are helping to bring about these objectives. □

LIVINGSTON BIDDLE
Deputy Chairman, National Endowment for the Arts

The goal of helping to develop excellence in design and of recognizing that excellence is most assuredly in the national interest of the United States. The ceremony this afternoon is a special example of the developing partnership between our Government and the private community in undertakings that are deeply involved not only with excellence in design but also with the quality of our Nation's life.

We of this generation want to enhance and pass on that quality to Americans of future generations. Certainly we have the capability of producing in this country a new kind of renaissance. The very important legislation enacted during President Johnson's Administration gives us new and exciting opportunities to implement this concept and provides a new climate for encouraging achievements of the mind and spirit.

We are in truth developing a new climate for education—for advances in education at all levels, especially higher education. As the quality of education improves, so do our people become more and more aware of the need for excellence, of the attributes implicit in excellence, and of the goals clarified in the process of attaining it.

We are becoming a Nation that can benefit from ever-increasing leisure time and from its productive use. This in itself leads to widening opportunities to appreciate excellence, to pause and reflect, and to evaluate with greater discernment. Added to these factors is of course our Nation's growth in population, industry, and urbanization. Such a growth not only offers increased opportunities but involves difficult and intricate problems.

In brief, what the quality of our life will become depends very much on the plans we make now, on the actions we take now, on the partnerships we develop now in all fields that relate to a striving for excellence.

The sponsors of this afternoon's program are certainly of key importance to what I have just said. The National Foundation on the Arts and the Humanities, which I represent and which is just a little over a year old today, wishes to cooperate in every possible way with these sponsors. With the Office of Education we have already begun to

develop projects which can be jointly supported. That Office and the National Foundation are constantly exchanging ideas with each other so that our cooperation may be strengthened.

When President Johnson sent the National Foundation on the Arts and Humanities Act of 1965 to the Congress, he said that this legislation, modest as it was, might well assure for the 89th Congress an honored place in the story of our civilization's advance.

The phrase "honored place" describes that important legislation, but the words are also directly applicable to the work which you have accomplished in the winning of today's awards—and, indeed, to the role of the arts in our society. Significantly, architecture and its allied fields are among the art forms defined in the Act, and the American Institute of Architects provided important testimony to the Congress in this regard.

Throughout history all leading civilizations have accorded fundamental values to the arts and the humanities. They have recognized that the arts can translate a civilization's highest aspirations and ideals into lasting form, that the humanities can teach a people how to evaluate what is best in the arts, and that both can give them a sharper and more discerning vision.

Thus, this new National Foundation represents a concept of partnership, both within the Government and beyond, for both branches of the Foundation—the Arts Endowment and the Humanities Endowment—are guided by councils of private citizens. Both branches are also authorized to use the talents of private experts who are not members of *these two councils.* As a result, a wide opportunity exists to initiate and carry forward programs with the advice and recommendations of the private community. Again, this fact underscores the theme of partnership in these remarks of mine.

Now let me turn briefly to a proposal which I think will interest this distinguished gathering.

The proposal is one unanimously adopted by the National Council on the Arts early in 1966. It has been under careful and continuing study and we are now preparing to implement it.

The Council proposes the establishment of a National Institute or Center concerned with the arts of architecture, planning, and design as they bear on our Nation's environment.

In part, the proposal reads as follows:

> The Council recognizes its unique opportunity and responsibility with the esthetic values of our environment. It understands that one of its primary

objectives is to help provide, wherever possible, the climate to utilize our creative and professional community in the improvement of the urban setting.

The Council further understands that it has a role in helping to provide the education of the civic, public, professional, and academic communities with regard to their obligations toward the design of our environment as their respective opportunities and interests may appear.

The Council believes that it has been charged with the responsibility of building bridges between the Federal, State, and other governmental levels and the community so that high standards of esthetic consideration flow freely and constantly between them and together toward universally high standards of esthetic value.

The Council believes that it must help create a more laudable image of society that will "build in" rather than "build out" the benefits of artistic merit in our environment wherever possible.

The Council believes that it must help create a more laudable image of the American scene both in the United States and abroad and that it must help provide the methods whereby our most accomplished architects, planners, and designers are used at all times in the Federal establishment; and hopes by this example that such high standards of selection are emulated everywhere else in the American scene.

We therefore propose that a National Institute be created to include the arts of architecture, urban design, regional planning, landscape architecture, industrial design, graphic design, painting and sculpture, and master teaching.

The purpose of this National Institute of Architecture, Planning, and Design shall be to serve as a catalyst on the national scene for the application of the arts of these professions to all appropriate facets of our environment.

The Institute shall work with the Federal agencies and may work with the State and local government agencies, the business communities, national and local private organizations, and academic communities toward the end that our national life will benefit to the fullest from the best use of the talents of the design profession.

We are all aware of how necessary these talents are right now. You who are experts in the field do not need from me a description of the enormous problems we face concerning urbanization and its spread over vast areas of our country. The megalopolitan glacier moves inexorably, but if it creates inevitable problems it also creates simultaneous challenges and opportunities for special skills and talents like those so well represented here today.

We may achieve a semblance of efficiency in urban development, but as Mrs. Lyndon Johnson has said, "Unless beauty is included in the rebuilding, the most important ingredient will be missing."

The National Council on the Arts sees its role as one especially related to the encouragement of excellence in design. In this connection we welcome your advice and your ideas, for if our task is to be successful we very much need to develop the partnership I have sought to describe.

We would like to develop pilot projects in architecture, urban design, and the other arts with which the Institute will be concerned. Though modest in scope, these projects will have a certain uniqueness and can serve as models, as guides throughout the country. We would like to bring as much knowledge as possible to the arts represented by the projects, since all these arts involve the quality of excellence.

There is of course no set pattern for excellence in the arts or in design. The arts flourish in great diversity: you might say that their expression is as multipatterned as the human fingerprint.

The final arbiter of excellence is the individual. That is why the arts can flourish best within the framework of a democracy. When we say "freedom of expression" and apply it to the arts, it has special connotations. It has no restrictions, no limit.

Anyone who wishes to explore the arts, to develop his talents and capabilities—artist, architect, designer, or member of his audience—sets out, it seems to me, on an endless quest. He may reach certain conclusions en route and achieve goals of great consequence. But as the quest continues, so does it become more profound and fascinating, both for the artist and for the audience whom his work inspires and enlightens. Here is partnership in yet another context, the partnership between the artists and his audience.

Certainly the arts represented here today are integral to a new spirit, a new awakening in this country of interest and appreciation which our President is doing so much to lead and make vital.

The arts can help us to achieve many goals. They teach us history in exceptional fashion. They reveal to us lasting monuments of the past in physical form and in the realm of ideas. They help to instruct us in what men have thought supremely important in other ages, so that we can adapt and improve and project new thoughts, forms, and images toward the future.

But the chief contribution of the arts, I believe, lies in what they can do for the individual: for his eyes, ears, senses, mind, and—per-

haps most important of all—his curiosity.

As the quest continues for excellence, so does the individual improve little by little, but steadily, his all-important faculty of awareness. Also to the same degree, I think, so does the individual improve as a human being.

Aren't we all bound up in that quest today? And is it not of the greatest importance?

I feel very much privileged indeed to participate in this program which signalizes the recognition of excellence in the arts. I am delighted to be a partner with you on this occasion and I know I speak for all who are involved with the National Endowment for the Arts in extending congratulations and a welcoming spirit of cooperation as we seek with you to help encourage a climate for excellence and thus to improve the quality of our life. □

HAROLD HOWE, II
U.S. Commissioner of Education

I should like to say a few informal and—I must confess—unrehearsed words about the relationship between the business many of you are in and the business I am in—a relationship that seems to be extremely significant. In a very real sense you are educators every bit as much as those of us who bear that professional designation. You can make it possible for us to accomplish more effectively the things we do, to bring greater impact to the educational experience, and to point toward helping us do our job better in the future.

In the matter of planning new school buildings, I've had some very interesting relationships with architects. I have always been delighted when the architect instructed me to stop trying to design the building and simply tell him what special things I wanted the building to accomplish. Experience has demonstrated to me that once the architect gets me back where I belong—that is, to telling him the objectives but leaving to him the methods of carrying them out—then he usually comes up with an ingenious but still a practical design. In short, the top-flight architect somehow has the marvelous facility of using brick and mortar, and other materials I don't even know about, to liberate the capacity of educators to do things differently and better than before. This seems to me the special genius which your profession brings to education.

You are a very significant element in educational change. You

make it possible to use buildings to affect the fundamental nature of education, to use them to change and improve relationships among people and relationships of people to various kinds of learning activities. I have an idea that our greatest national need in education today may be as much for better buildings as for more buildings—buildings which in and of themselves improve the quality of the learning and instructional processes.

This educational need is particularly acute in the central cities of the United States. The problems we face there are critical in fact and even more critical in their potential. To some, these problems seem nearly insoluble. But perhaps the very seriousness of the situation points to the ultimate answer, although finding that answer may demand much of us. The typical educational building of a central city—not only that of elementary/secondary schools but also of some institutions of higher learning—is structurally decaying or dead. Many of these buildings will soon have to be replaced. In terms of other activity going on around them, many others occupy land wastefully.

The facts of modern life may soon dictate the wholesale removal of outmoded, unsafe, and economically and socially unsound inner-city educational structures. We may in effect be called upon to begin from the beginning, erecting school plants as if none had existed before. And thus it may very well be that architects and builders will have a greater opportunity than educators to help solve some of the most crucial educational problems of the central city.

The opinions and recommendations of these architects and these builders as to which buildings to place here and which to place there, what forms these school buildings should take, will do much to determine whether decay and hopelessness will be institutionalized in the central city, or whether alternatively people can be brought together in different ways for more constructive ends that they are brought together now. So I welcome all of you to the ranks of educators.

We in the Office of Education are extremely interested in all phases of educational construction and will become more so. We found last year that under Title I of the Elementary Education Act (which runs over a billion dollars a year) communities were using 6 to 8 percent of that money for buildings—around $60 to $80 million.

Moreover, the tendency to use these funds for construction purposes is increasing, and we are trying to keep this tendency in balance with the broad objectives of the program. We are not necessarily trying to fight off new buildings. We think a good deal of this activity

makes sense, but it makes sense only as long as the construction done by these communities for elementary and secondary education is well and purposefully planned. We are looking for ways of guaranteeing that it *will* be so planned; and no doubt many of you will be involved in this effort.

Finally, I think you will be interested to know that we are planning to start within the Office of Education a major construction capability replacing the present arrangement with the Department of Housing and Urban Development for engineering services, technical services, and architectural services related to the various construction programs administered in the Office.

We would expect very shortly to have a construction enterprise of over a billion dollars annually, which would probably become larger than that in the course of time. Our plan is to organize an Office of Construction Service independent of any particular Bureau and reporting directly to the Commissioner. This Construction Service will have two purposes: (1) To provide regular engineering and architectural services for the kinds of projects that flow through the Office of Education—projects like those you have been working on and will receive prizes for. (2) Hopefully, also to enter the realm where such organizations as the Ford Foundation's facilities laboratories and other enterprises operate and there stir up things in school and college facilities design, and stimulate new thinking. In that realm, it seems to me, there is lots of room for imagination, for new publications, for communication of important ideas, for getting people together who can stimulate better service to education from the world of architecture. A letter from Secretary Gardner asks me to bring this new operation into being by July 1, 1967, and so we are already getting organized. We expect that by next summer the Office of Construction Service will have approximately 300 people working for it. This gives you some idea of the scope of the plans we have for our architectural and engineering services.

Again let me thank representatives of the Educational Facilities Laboratories and the American Institute of Architects for joining with us. I am delighted to have the chance to be here today and I look forward to awarding the prizes to you. □

HAROLD B. GORES
President, Education Facilities Laboratories, Inc.

For EFL to appear on this occasion between the Office of Education and the American Institute of Architects is especially appropriate. Our mandate to help schools and colleges with their physical problems places us in mid-position between education and architecture—a vantage point from which we try to bring the best of each together, acting at catalyst, interpreter, and it seems as marriage broker and midwife.

By the same token, we are particularly happy to have a part in paying tribute to these distinguished offspring of the successful union of architecture with education, to those representatives of both professions who brought them into being, because each of these superior designs affirms principles to which EFL has long been committed.

A piece of architecture, in contrast to a piece of music or a piece of sculpture, cannot be judged solely in terms of its own esthetics. A building must *do*, as well as *be*. A college building, then, must first of all contribute effectively to education. It must perform the tasks assigned it and be prepared to meet, with equal facility, future needs as yet only dimly perceived. For buildings have a way of lasting, while education, as Harvard's A. Lawrence Lowell once said, is no longer "the last of man's creations to follow the current of the age.

But it is not enough for an educational building to be an efficient machine for learning. It must also do its work with grace and sensitivity, sitting lightly on the land, and endowing its neighborhood with a measure of dignity and delight. This, too, is part of its function. Buildings are for neighbors, too!

John Kenneth Galbraith put it well when he protested the overridingly utilitarian approach to public construction during the last 20 years, an approach which has spawned structures whose pursuit of efficiency leads only to monotony, austerity, and antisepsis. "These buildings serve their purpose," he said, "but no one ever points to them with pride, or indeed with any other recognizable emotion."

And he went on to say: "We act efficiently when we maximize the product of a given expenditure or when we adopt the expenditure which maximizes the product. Beauty and elegance and the pleasure that they provide must be counted as part of the product. We are being inefficient if by false economy we deny the community pleasure and pride in its achievement."

If this be true of public buildings generally, it is doubly true of the

buildings in which we educate our young. Buildings themselves teach. It is for us to decide the lesson to be learned.

Students of students tell us what we have all suspected: that the overall climate of the campus—the aura surrounding its people and places—is as potent an educational force as anything that goes on within the narrow confines of classroom and laboratory; indeed, that this encompassing environment, which must include the physical, can support or subtly undermine the academic effort.

The student who must memorize a hundred slides of great buildings in the interest of appreciating art, yet must spend his day in and among sterile boxes which vie with one another in poverty and meanness, will not long remember the details of the facade of the Pitti Palace. He may, however, carry with him an abiding sense of the irrelevance of beauty and the hypocrisy of his elders and his culture.

To suggest as much is not to endow the college student with a perceptiveness of his surroundings which he does not in fact possess. He may not articulate his perception, but it is there. Artists told us long ago, and anthropologists now confirm, that space experience is not the precious privilege of gifted architects but a biological function of everyone.

And what the student absorbs from the climate of his college years is of peculiar importance to us all. The physical nature of our colleges is an enduring symbol of our culture. Their very silhouette proclaims how higher education viewed itself and its society at a particular moment in time. But buildings, especially college buildings, do more than express the values of the culture that produced them. They also, and more importantly, transmit those values to succeeding generations.

Quality of environment necessarily goes hand in hand with quality of education because both shape the student's expectations. The student who experiences excellence in all the facets of his college life will hardly settle for less later. We cannot afford to settle for less now.

The importance of this occasion, then, goes beyond making visible these outstanding educational facilities and extending just recognition to owners and architects who have sought excellence and achieved it. We are here also to challenge those who are not here; to spur all of higher education on along the road.

But there is still another reason why we should rejoice here today. It is held in certain quarters that government and imagination are never found in the same place, that the presence of public money precludes creativity, the soaring leap of insight, the light touch. Yet

in each of the projects which are receiving awards—and in numerous others in the competition—there is imagination, creativity, vitality, a sense of searching for something better than we have known—and the Government was a partner in every case. Mr. Galbraith says that only in our airports, and occasionally in our schools, do we seem to let ourselves go. After today he may properly add the American College campus to his list.

In conclusion, if I could indulge in a prediction, it would be this: That a decade hence, if a similar awards program is conducted, there will have to be an additional category for a new art form which will have developed in the meantime; namely, the building or buildings which relate as much to the life of the community as to the life of the college. Some day higher education, especially in our cities will move—or be drawn—into the task of creating neighborhoods. The Awards program of 1976, as of today, will judge buildings not only for learning, but for living. □

CHARLES NESS
President, The American Institute of Architects

We are here today ostensibly to honor the architects of 29 buildings and campus plans chosen for awards by a very distinguished jury in the first annual design awards program for higher educational facilities. However, without detracting from the considerable achievement of my colleagues, let me suggest instead that we are also honoring a newly enlightened Federal Government and another example of the partnership of Government and private agencies, a wide spectrum of social professions and designers.

I think it is unfortunate that it has been obscured by more immediate and perhaps more catching headlines, but there has been one of the most astonishing political developments to happen in many decades. I refer to the quest for quality in American life. The notion that excellence in our environment is of paramount concern to our National Government has been spoken of and carried forward time and time again by President Johnson. This development is remarkable because it does not represent a political reaction to a widespread concern of the people or a belated recognition of an already existing consensus; but it does represent the national leadership's having a real concern for quality in American life, and it seems to have grown at an astonishing rate in the past several years.

Virtually everyone in this room is playing an important part in helping to translate objectives into programs and plans and needs into buildings and complexes of buildings. One of the many tangible results of this new commitment to quality is the reason we are here today. This is the occasion for the presentation of awards to the architects of outstanding college and university facilities. While the awards program is, as I have said, another major indication of the Government's contribution to a better environment, it has at least a symbolic importance to architects and to the public, which I think transcends the giving of plaques and citations. This importance lies in the fact that in many ways our campus communities are living, viable microcosms of the problems of today's cities and suburbs. These campuses offer both the opportunities and the frustrations that our sick urban centers hold forth to be solved. In that sense, I think, the campuses are a rather valuable laboratory for needed experimentation and progress.

For example: A majority of our campuses have been building for decades in a frantic effort to keep up with the increasing floods of students. Some have built without the slightest semblance of a master plan. The difficulties of adding new buildings with their vastly changed technological methods and their new materials to those of earlier generations and of ending up with order and harmony have really taxed the genius of architects. This is also true in our cities. In the outward sprawl of campuses, diminishing the influence and atmosphere of the center or core has caused new headaches in establishing circulation patterns, in creating a sense of place, in protecting the individual identity of the student and his commitment to his school. This is also true in our cities.

Educators and their architects face delays and frustration in dealing with Federal, State, county, and municipal authorities; in finding funds from public and private sources; and in convincing boards of regents and legislatures that getting the most at the least cost is not the only valid approach to school construction—that, in fact, it is a dangerously obsolete notion and highly inimical to excellence. And so it is with the city. Every professor and dean can attest to the fact that a myriad of social problems are reflected on the campus. At least we read about them.

Facilities simply cannot be constructed in a vacuum without regard for the human needs and aspirations of the students and the faculty, the citizens of the community, and the citizens of the community

that we now call a college or university. It as also true in the city. In a few cases, winners of awards here today have designed buildings or master plans for entirely new campuses, giving the educators and the architects the rare opportunity to create order and harmony and beauty from the beginning; and giving form to the hopes, ideals, and programs of a current generation of American youth. This opportunity, along with its numerous problems, finds its parallels in the new town approach to the escape from mediocrity of most of our suburbs. I hope it is clear that there are valuable lessons to be learned from the experiences we all have in campus planning and buildings. It could well be that solutions first created on the campuses might be applied imaginatively to the crises of our cities and suburbs.

Finally, it is my hope that the students, through using campus facilities, will come to recognize what is good and what is not so desirable in their environment. They should then be able to apply what they have seen and learned to the communities in which they will live and work and someday perhaps rule. If we accept Plato's statement that the direction in which education starts a man will determine his future life, I think we can readily appreciate the importance of the quest for excellence which this Design Award Program represents. To the Office of Education, to the Educational Facilities Laboratories for its enlightened and active involvement, to the architects, to the builders, and not least to their farseeing clients, may I offer my personal congratulations and the appreciation of the American Institute of Architects. I think you have served your public clients well indeed. □

Part Two: Award Notes

A. The Award Winners

CATEGORY I: GENERAL CLASSROOMS

Institution & Location	Project	Architects
	First Honor	
Mills College Oakland, Calif.	Classroom and faculty office building (Lucy Stern Hall)	Ernest J. Kump Associates
Nazareth College of Rochester (New York)	Arts center	Giffels and Rossetti
University of Tennessee Knoxville	Humanities and social sciences complex	Painter, Weeks, and McCarty
	Award of Merit	
University of Houston Texas	General classroom building	Kenneth Bentsen Associates
University of Kentucky Lexington	Engineering building	Brock, Johnson and Romanowitz
University of Puerto Rico Rio Piedras	General studies building	Toro-Ferrer
	Special Mention	
Long Island University Brookville, New York	Humanities-social science center	Davis, Brody and Associates/Horowitz and Chum

CATEGORY II: SCIENCE AND LABORATORY BUILDINGS

	First Honor	
University of California Santa Cruz	Natural science complex, unit 1	Anshen and Allen
University of Colorado Boulder	Engineering sciences center (undergraduate portion)	Architectural Associates of Colorado

Institution & Location	Project	Architects
	Award of Merit	
Barnard College New York City	Science building	Vincent G. Kling and Associates
Hollins College Virgina	Science building	Randolph Frantz and John Chappelear, Architects Office of Douglas Orr, deCossy, Winder and Associates
Mills College Oakland, California	Chemistry-physics-mathematics complex	Gerald M. McCue and Associates, Inc.
Princeton University New Jersey	Mathematics-physics complex	Warner, Burns, Toan, Lunde/Hugh Stubbins and Associates, Inc.

CATEGORY III: LIBRARY BUILDINGS

	First Honor	
Tufts University Medford, Massachusetts	Nils Yngve Wessell library	Campbell, Aldrich and Nulty
University of Illinois Urbana	Undergraduate library	Richardson, Severns, Scheeler and Associates/Clark Altay and Associates
	Award of Merit	
Arizona State University Tempe	Library	Weaver and Drover
Brown University Providence, Rhode Island	Science library	Warner, Burns, Toan and Lunde
Clark University Worcester, Massachusetts	Robert Hutchings Goddard Library	John M. Johansen
Clemson University South Carolina	Library	Lyles, Bissett, Carlisle and Wolff
Lewis and Clark College Portland, Oregon.	Aubrey R. Watzek Library	Paul Thiry

Institution & Location	Project	Architects
Southern Colorado State College Pueblo	Library-classroom building	Caudill Rowlett Scott James M. Hughes, Associate Partner Rogers/Nagel John B. Rogers, Partner Associated Architects
University of California Santa Cruz	Central library	John Carl Warnecke and Associates
Virginia Wesleyan College Norfolk	Library	Shriver and Holland/ Perkins and Will
	Special Mention	
University of California Davis	Library expansion, step 2	Kitchen and Hunt

CATEGORY IV: GRADUATE AND PROFESSIONAL SCHOOLS

	Award of Merit	
University of Illinois Chicago Circle Campus	Architecture and art laboratories	Skidmore, Owings and Merrill
Washington University St. Louis, Missouri	Extension of the McMillan social sciences center; law school building	Schnebli, Anselevicius and Montgomery

CATEGORY V: LONG-RANGE CAMPUS DEVELOPMENT PLANS

	Award of Merit	
Cuyahoga Community College Cleveland, Ohio	Metropolitan campus	Outcalt, Guenther, Rode and Bonebrake
Jefferson Davis Junior College Gulfport-Biloxi, Mississippi	Campus development	Grace and Guild

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Institution & Location	Project	Architects
San Mateo Junior College District California	Campus development San Mateo-Canada college	Welton Becket and Associates, Chan/ Rader and Associates

B. The Jury Members

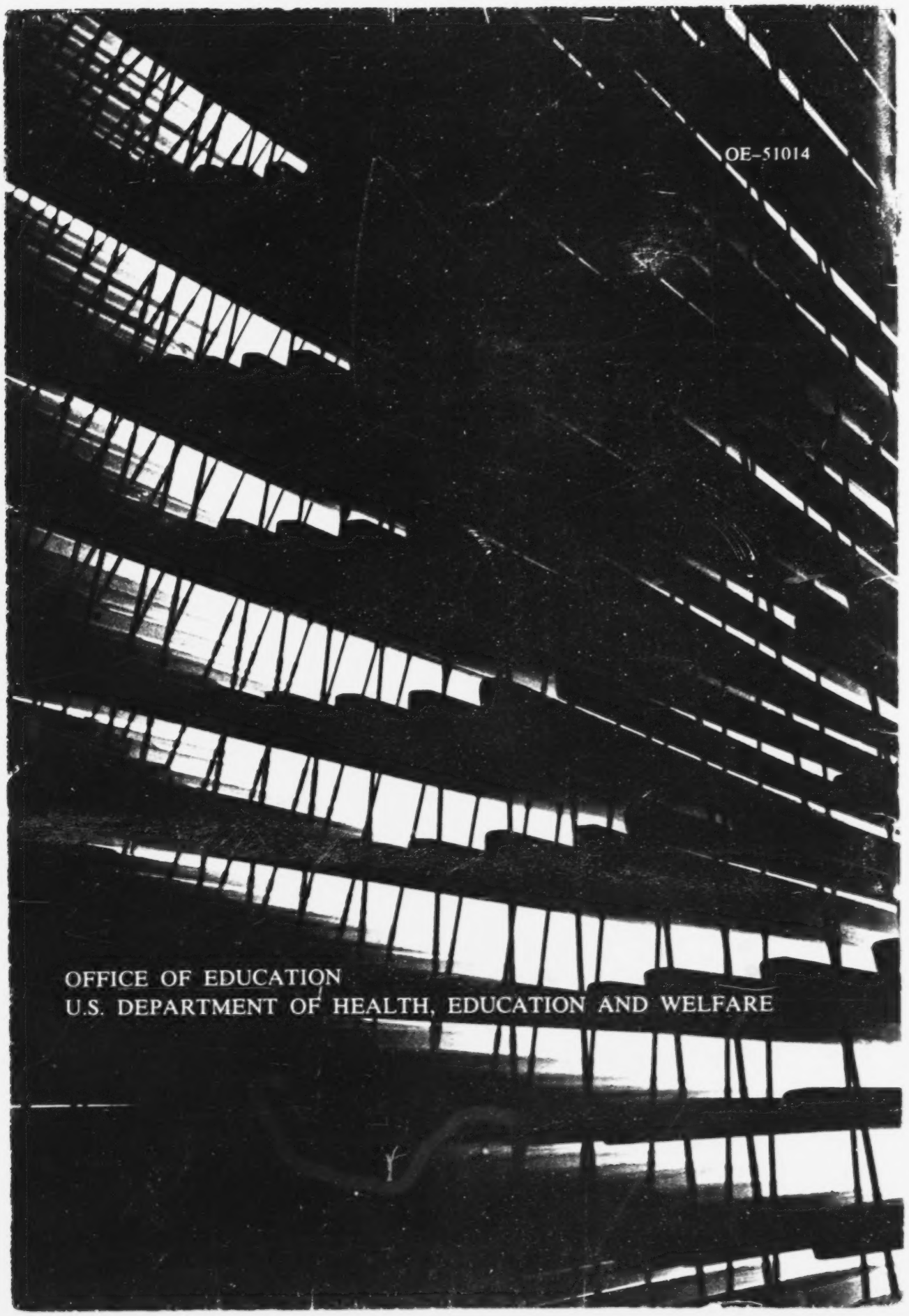
Norman C. Fletcher ---------- *Fellow, American Institute of Architects; partner in The Architects Collaborative, Cambridge, Mass.*

James M. Hunter ---------- *Fellow, American Institute of Architects; senior partner, James M. Hunter and Associates, Boulder, Colo.*

Golden Florance ---------- *American Institute of Architects; associate partner, Keyes, Lethbridge and Condon, Washington, D.C.*

Richard P. Dober ---------- *Campus planner and author, Cambridge, Mass.*

Herbert E. Longenecker ------ *President, Tulane University, New Orleans, La.*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